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BETWEEN THE GRIMMS AND "THE GROUP"--LITERATURE IN AMERICAN HIGH SCHOOLS.

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IN 1963, THE COOPERATIVE TEST DIVISION OF THE EDUCATIONAL TESTING SERVICE SOUGHT TO ESTABLISH A LIST OF THE MAJOR WORKS OF LITERATURE TAUGHT TO ALL STUDENTS IN ANY ENGLISH CLASS IN UNITED STATES SECONDARY SCHOOLS. QUESTIONNAIRES ASKING FOR SUCH A LIST OF EACH GRADE WERE SENT TO RANDOM SAMPLES OF SCHOOLS, AND 222 PUBLIC, 223 CATHOLIC, 192 INDEPENDENT, AND 54 SELECTED URBAN SCHOOLS RESPONDED. MAJOR RESULTS SHOW THAT THE FOLLOWING WORKS ARE TAUGHT IN AT LEAST 30 PERCENT OF THE PUBLIC SECONDARY SCHOOLS FROM WHICH RESPONSES WERE RECEIVED--"MACBETH," "JULIUS CAESAR," "SILAS MARNER," "OUR TOWN," "GREAT EXPECTATIONS," "HAMLET," "RED BADGE OF COURAGE," "TALE OF TWO CITIES," AND "THE SCARLET LETTER." THE WORKS TAUGHT IN AT LEAST 30 PERCENT OF THE CATHOLIC SECONDARY SCHOOLS ARE THOSE LISTED FOR PUBLIC SCHOOLS PLUS "PRIDE AND PREJUDICE" AND "THE MERCHANT OF VENICE." THE INDEPENDENT SCHOOL LIST INCLUDES ALL TITLES ON THE OTHER TWO LISTS WITH THE EXCEPTION OF "OUR TOWN," AND THE ADDITION OF "HUCKLEBERRY FINN," "THE ODYSSEY," "OEDIPUS THE KING," "ROMEO AND JULIET," AND "RETURN OF THE NATIVE." (THE BULK OF THE REPORT CONTAINS (1) PERCENTAGE TABLES AND LISTS OF MAJOR WORKS ASSIGNED BY FIVE PERCENT OR MORE OF THE SECONDARY SCHOOLS SURVEYED, (2) A DESCRIPTION OF THE SAMPLE SCHOOLS, AND (3) A LIST OF WORKS USED IN LESS THAN FIVE PERCENT OF SCHOOLS IN ANY OF THE SAMPLES.) (DL)

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REPORTS

Between the Grimms and "The Group":

LITERATURE IN AMERICAN HIGH SCHOOLS

Scarvia B. Anderson

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April 1964

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Between the Grimms and "The Group"

LITERATURE IN AMERICAN HIGH SCHOOLS

Please list for each grade in your school the major works of literature which all students in any English class study . . .

Thus began a questionnaire sent out in May 1963 to random samples of secondary schools in the United States. 'Major works' were defined as 'novels, full-length plays, book-length poems, complete volumes of essays or short stories by a single author, and full-length biographies or autobiographies.' Schools were admonished *not* to include anthologies, selections, abridgments, re-tellings, or anything less than a complete book.

Some schools did, however—they listed *Literature and Life*, a textbook from a well-known high school series, or simply "plays by Shaw." *Macbeth* received three different spellings, one suggesting an association, perhaps not inappropriate, with Mack the Knife. Assignments which seemed to be inordinately demanding were heaped upon some poor students—"the complete works of Poe" or *Leaves of Grass*. And items which could hardly be called 'major works of literature' turned up—*The History of South Carolina* and *How to Read a Newspaper*. But these were in the minority.

In all, over 1000 "legitimate" titles came in from 222 public schools (grade 7-12 units), 223 Roman Catholic schools (grades 9-12), 192 independent schools (grades 7-12), and a special sample of 54 public schools in large cities. (Detailed descriptions of the samples and the sampling procedures are included in Appendix A.) Principals or English teachers in the schools provided related information on grade levels at which works were assigned and proportions of classes affected.

Adults, out of high school for a generation, will find some of the assignments surprising, in one sense or another—*The King and I* by Rodgers and Hammerstein; *I Am 15 and I Don't Want to Die*, which turned out to be a translation from the French; *Hotrod* and its sequel, we presume, *Streetrod*; and *Great Expectations*, running *A Tale of Two Cities* a close popularity race.

The author is indebted to Dr. Paul B. Diederich, Mr. Donald A. Trismen, and the staff of the Research and Development Department, Cooperative Test Division, for indispensable help on this project.

On the other hand, many of the results fall under the heading, "You didn't need a survey to find *that* out." *Silas Marner*, *Julius Caesar*, *Macbeth*, and *The Scarlet Letter* are still standard fare. In a few cases this seems unfortunate; the most frequently assigned works aren't necessarily the best adapted to the developing powers of the students. And in many cases we wonder what new interpretations are being placed on the works by today's youth. *The New York Times* (October 13, 1963) reports a Brooklyn high school student's succinct summary of the concluding chapters of *The Scarlet Letter*: "Hester Prynne became a guidance counselor."

WHAT MAJOR WORKS TOP THE SECONDARY SCHOOL READING LISTS? Tables 1-3 present the basic data from the survey, listing works assigned by at least five per cent of schools in the public, Roman Catholic, and independent school samples. For the public schools there are 63 of these, including 7 of Shakespeare's plays, 10 other plays (ranging from *Oedipus the King* to *Death of a Salesman*), 37 novels, 6 poetic works, 2 autobiographies (Frank and Franklin), and one essay volume (*Walden*). Remember that the Roman Catholic schools in the sample contain only grades 9-12. Nevertheless, there are 72 works taught in at least five per cent of them. And the independent school list is very long—123 works.

	PUBLIC		CATHOLIC		INDEPENDENT	
Shakespeare	7	11%	8	11%	15	12%
Other plays	10	16%	14	19%	24	20%
Novels	37	59%	38	53%	68	55%
Poetic works	6	9%	5	7%	9	7%
Biography, autobiography	2	3%	4	6%	5	4%
Other	1	2%	3	4%	2	2%
	63		72		123	

The Catholic list includes the same seven Shakespeare plays as the public school list (*As You Like It*, *Hamlet*, *Julius Caesar*, *Macbeth*, *The Merchant of Venice*, *Romeo and Juliet*, and *A Midsummer Night's Dream*) plus *Othello*. The independent schools (at least five per cent of them) add two Henrys, the two Richards, *King Lear*, *The Tempest*, and *Twelfth Night*. In all groups, the tragedies and histories are emphasized over the comedies.

The range in other plays is wide, with the public school list divided almost equally between twentieth century and older playwrights, the Catholic list giving an edge to the twentieth century, and the independent list showing a smaller percentage of twentieth century authors (O'Neill, Miller, Shaw, and Wilder). Classic Greek plays make up six of the 24 plays in the independent school list.

Novels account for the majority of listings for all three groups, and 51 different authors are mentioned. There are 21 authors on *all* lists—Austen, the Brontes, Conrad, Crane, Dickens, G. Eliot, Hardy, Hawthorne, Hemingway, H. Lee, London, Melville, Orwell, Scott, Steinbeck, Stevenson, Thackeray, Twain, Wharton, and Wilder.

Six authors appear on the public and independent school lists of works taught in at least five per cent of the schools but not on the Catholic list—Cather, Clark, Forbes, Lewis, Rawlings, and Swift. Forbes and Rawlings are assigned primarily at the junior high school level, however, and the Catholic list is based only on grades 9-12. The following authors are included in the Catholic and independent lists but not in the public list: Hilton, Nordhoff and Hall, Paton, and Richter. Only the public school list contains Pearl Buck's name. The Catholic list includes two authors not on the other lists: Connolly and Merton. The independent list adds Bunyan, Cooper, Defoe, Dostoyevsky, Fitzgerald, Golding, Howells, Hudson, Huxley, James, Kipling, Maugham, Remarque, Rolvaag, Salinger, Warren, and Wouk.

Now let us look at the most popular works, those taught in at least 30 per cent of the schools in the various groups. (The use of the 30 per cent "cut-off" allows us to

come up with something close to a top ten for each group.) *Macbeth* heads all lists, with *Julius Caesar* next.

PUBLIC (N=222)		CATHOLIC (N=223)		INDEPENDENT (N=192)	
Macbeth	90%	Macbeth	96%	Macbeth	89%
Julius Caesar	77	Julius Caesar	83	Julius Caesar	78
Silas Marner	76	Merchant of Venice	80	Hamlet	66
Our Town	46	Silas Marner	60	Scarlet Letter	50
Great Expectations	39	Red Badge of Courage	51	Tale of Two Cities	47
Hamlet	33	Tale of Two Cities	48	Huckleberry Finn	47
Red Badge of Courage	33	Great Expectations	44	Silas Marner	45
Tale of Two Cities	33	Hamlet	44	Great Expectations	44
Scarlet Letter	32	Our Town	38	Merchant of Venice	43
		Scarlet Letter	37	Odyssey	43
		Pride and Prejudice	32	Oedipus the King	38
				Red Badge of Courage	37
				Romeo and Juliet	36
				Return of the Native	34
				Pride and Prejudice	31

The 11 works taught in at least 30 per cent of the Catholic schools include the nine listed for public schools plus *The Merchant of Venice* and *Pride and Prejudice.* The former is taught in 80 per cent of the Catholic schools and only 21 per cent of the public schools. *Pride and Prejudice* is taught in 32 per cent of the Catholic schools and in 12 per cent of the public schools.

The independent school "top ten" is really a "top fifteen." Note that it includes all of the works on either of the other two lists except *Our Town* (it is taught in 26 per cent of the independent schools) and adds five:

	INDEPENDENT	PUBLIC	CATHOLIC
Huckleberry Finn	47%	27%	29%
Odyssey	43	27	23
Oedipus the King	38	7	8
Romeo and Juliet	36	14	11
Return of the Native	34	16	20

AT WHAT GRADE LEVELS ARE THE WORKS TYPICALLY ASSIGNED? Here is a list of the most popular works grade-by-grade:

GRADE	PUBLIC	CATHOLIC	INDEPENDENT
7	Christmas Carol (13%)	–	Treasure Island (12%) Tom Sawyer (10) Yearling (10) Call of the Wild (9)
8	Evangeline (21)	–	Midsummer Night's Dream (9) Kidnapped (8)
9	Great Expectations (35)	Merchant of Venice (68%) Great Expectations (35)	Julius Caesar (32)* Merchant of Venice (26) Odyssey (26) Great Expectations (25)
10	Julius Caesar (71) Silas Marner (71)	Julius Caesar (76) Silas Marner (49) Idylls of the King (22)	Julius Caesar (36)* Silas Marner (24)
11	Our Town (42) Scarlet Letter (28) Red Badge of Courage (24)	Red Badge of Courage (38) Our Town (33) Scarlet Letter (30)	Macbeth (38)** Scarlet Letter (27)
12	Macbeth (79) Hamlet (26) Pygmalion (21)	Macbeth (78) Hamlet (34) Pride and Prejudice (22)	Hamlet (54) Macbeth (41)** Oedipus the King (24) Return of the Native (21)

The first thing that attracts our attention is that the "standard" works in grades 9-12 are assigned at about the same grade levels everywhere, with the exception of some moving down of *Julius Caesar** and *Macbeth*** in the independent schools. Second, there is a notable absence of "standard" works in grades 7 and 8.

Of special interest are the works which do not seem to have a fixed place on the school schedule. *Huckleberry Finn* is taught by some school at every grade from 7 through 12 in public and independent schools and at every grade from 9 through 12 in the Catholic schools. *A Tale of Two Cities* shows a similar pattern. *David Copperfield* is also taught at every grade level in public and independent schools, and there are 19 other such works for the independent schools (ranging from *Animal Farm* to *The Tempest*). We assume that instructors expect the 12 year olds and the 17 year olds to derive somewhat different values from their studies of these works.

HOW MANY PUPILS ARE AFFECTED BY THESE ASSIGNMENTS? The last column in Tables 1-3 shows the percentage of English classes receiving the assignments listed. For example, Table 1 indicates that Dickens' *Christmas Carol* is assigned in 16 per cent of the 222 public schools to 3 per cent of the 7121 English classes in grades 7-12. Similarly, looking at Table 2 for Catholic schools, we see that *The Bridge of San Luis Rey* is assigned in 23 per cent of the schools and that 5 per cent of the 3273 classes in grades 9-12 studied it in 1963.

While the major emphasis of this report is on the decisions made in schools to teach certain works of literature, we must consider the possibility that although a decision to teach a certain work might be made in a relatively large number of schools, it might affect a very small number of pupils, or vice versa. If for any one of the three groups, the class data generally bear a consistent proportional relationship to the school data, our conclusions from the school data should not vary substantially from those we would have drawn had we emphasized pupils in the schools for our presentations of results.

For the public and independent schools, grades 7-12, the ratios of percentage of classes receiving assignments to percentage of schools making assignments run about 1 to 6. For the Catholic schools, grades 9-12, the ratios run between 1 to 5 and 1 to 4.

Of interest are any works which show ratios considerably different from these averages. Large numbers of public school classes are assigned *Arrowsmith*, *My Antonia*, and *The Yearling*, in proportion to the numbers of schools assigning them. (None of the three is assigned by over 13 per cent of the schools.) For the Catholic schools, *I Remember Mama*, *The Mill on the Floss*, and *Up from Slavery* show the same relationship, as does *All the King's Men* for the independent schools.

Our over-all conclusion based on study of the class data is that the picture of literature teaching in American schools which we obtain from the school data is without particular bias in terms of number of pupils affected by assignments.

WHAT ABOUT SCHOOLS IN LARGE CITIES? Table 4 presents questionnaire results for a specially selected sample of 54 public secondary schools in cities over 100,000 (see Appendix A). How do these schools compare with the national public school sample? For one thing there are more works taught in at least five per cent of them—90, as opposed to 63. These are distributed as follows, in comparison with public schools in general:

	URBAN		NATIONAL	
Shakespeare	10	11%	7	11%
Other plays	13	14%	10	16%
Novels	51	57%	37	59%
Poetic works	8	9%	6	9%
Biography, autobiography	5	6%	2	3%
Other	3	3%	1	2%
TOTAL	90		63	

The congruity in the distributions of the types of works studied is interesting, as it was when comparisons were made between public, Catholic, and independent schools. The three additional Shakespeare plays are *King Lear*, *Twelfth Night*, and *Othello* (taught in only 6 or 7 per cent of the schools, however). Washington Irving squeezed into the urban list with *The Sketch Book*, as did Sandburg, Hersey, O'Neill, Kipling, and a few others.

Sixteen, as opposed to nine, works are taught in at least 30 per cent of the urban schools. Add *Captains Courageous* (assigned at grade 8 in 48 per cent of the urban schools), *Huckleberry Finn* (but the 32 per cent of urban schools teaching it is close to the 27 per cent for public schools in general), *Idylls of the King* (41 per cent versus only 23 per cent in the national sample), *The Odyssey* (41 per cent versus 27 per cent), *Return of the Native* (30 versus 16), *Romeo and Juliet* (32 per cent largely at grade 11 versus 14 per cent fairly evenly distributed over grades 8-12), and *Treasure Island* (35 to 20).

Although these two paragraphs have tended to focus on differences, the general conclusion is that the urban schools are not strikingly more urbane than public schools in general.

BUT DON'T SOME STUDENTS STUDY *ABSALOM, ABSALOM*, PEPYS' *DIARY*, OR *WAITING FOR GODOT*? Tables 1-4 present an over-simplified picture of literature teaching in American schools. They list only works taught in at least five per cent of the schools to fair numbers of students. Some students *are* assigned *Absalom, Absalom*, Pepys' *Diary*, *Waiting for Godot*, and even *The Autobiography of Alice B. Toklas*. Appendix B provides information on additional major works which schools listed on their questionnaires but which were not frequent enough to warrant inclusion in any of Tables 1-4. After each title is the number of schools, in all samples, assigning it. Titles have been verified as far as possible and interpreted where it seemed appropriate (for example, it was assumed that the school listing *Edge of Darkness* by Dooley meant *The Edge of Tomorrow*). If a title was not known by those working on the project and it could not be located in *Books in Print*, 1963, it was omitted.

As we mentioned at the outset of this report, some schools listed authors rather than works. And some pointed to particular anthology sources—for example, *A Treasury of Damon Runyon*. A summary of authors listed in one of these ways is presented in Appendix C. These data are offered to emphasize the point that a great deal of literature which is not classified as a 'major work' for this study is being prescribed and, we hope, swallowed and digested by our secondary school youth—poems, short stories, one-act plays, and essays.

Table 1

Major works assigned by five per cent or more of public schools (grades 7-12)

WORK	SCHOOLS (N=222)							CLASSES (N=7121)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Abe Lincoln in Illinois—Sherwood	7	–	–	–	2	4	–**	1
Animal Farm—Orwell	5	–	–	1	1	1	2	1
Arrowsmith—Lewis, S.	5	–	–	–	–	4	1	2
As You Like It—Shakespeare	9	–	0	3	3	1	0	1
Barretts of Wimpole Street—Besier	8	–	–	–	–	–	8	1
Bridge of San Luis Rey—Wilder	13	–	–	–	0	11	2	3
Call of the Wild—London	8	1	2	2	1	2	–	2
Canterbury Tales—Chaucer***	6	–	–	–	–	–	6	1
Christmas Carol—Dickens	16	13	3	–	–	–	–	3
Cyrano de Bergerac—Rostand	9	–	–	0	2	2	4	2
David Copperfield—Dickens	18	0	2	8	4	1	2	2
Death of a Salesman—Miller	5	–	–	–	–	2	4	1
Diary of a Young Girl—Frank	6	0	1	2	1	1	–	1
Ethan Frome—Wharton	8	–	–	–	1	3	3	2
Evangeline—Longfellow	22	0	21	–	–	1	–	3
Franklin's Autobiography	6	1	–	–	0	5	–	1
Good Earth—Buck	7	–	0	0	3	2	1	1
Great Expectations—Dickens	39	0	–	35	1	–	2	6
Gulliver's Travels—Swift	5	–	0	–	1	0	4	1
Hamlet—Shakespeare	33	–	0	1	0	5	26	5
House of Seven Gables—Hawthorne	11	–	1	0	2	6	1	1
Huckleberry Finn—Twain	27	2	4	4	3	12	2	4
Human Comedy—Saroyan	5	–	0	1	2	2	–	1
Idylls of the King—Tennyson	23	–	–	0	17	2	3	3
Iliad—Homer	4	0	–	–	2	0	2	1
Ivanhoe—Scott	21	–	1	13	3	–	3	3
Jane Eyre—Bronte, C.	10	–	0	1	3	0	5	1
Johnny Tremaine—Forbes	11	2	5	–	3	2	–	3
Julius Caesar—Shakespeare	77	–	–	4	71	1	0	15
Kidnapped—Stevenson	6	1	1	2	1	–	0	1
King and I—Rodgers & Hammerstein	13	–	–	–	13	–	–	2
Lord Jim—Conrad	6	–	–	–	–	0	6	0
Macbeth—Shakespeare	90	–	0	0	1	11	79	12
Merchant of Venice—Shakespeare	21	–	1	13	5	1	1	4
Midsummer Night's Dream—Shakespeare	10	1	1	5	1	–	1	2
Moby Dick—Melville	18	–	1	–	1	14	2	2
My Antonia—Cather	6	–	–	–	1	3	2	2
Odyssey—Homer	27	0	–	19	2	0	4	5
Oedipus the King—Sophocles	7	–	–	–	1	1	5	1
Old Man and the Sea—Hemingway	12	–	1	0	2	7	1	2
Our Town—Wilder	46	–	–	1	0	42	2	9
Ox-Bow Incident—Clark	5	–	0	–	1	3	0	1
Paradise Lost—Milton	13	–	–	–	–	0	12	1
Pearl—Steinbeck	15	–	0	2	10	3	2	3
Pride and Prejudice—Austen	12	–	1	–	–	1	10	2
Prince and the Pauper—Twain	6	4	1	0	–	0	–	1
Pygmalion—Shaw	23	–	0	–	1	1	21	2
Red Badge of Courage—Crane	33	–	2	2	4	24	1	6
Red Pony—Steinbeck	5	–	2	0	2	1	–	1
Return of the Native—Hardy	16	–	–	–	1	–	15	3

Table continued on next page.

Table 1 (continued)

WORK	SCHOOLS (N=222)							CLASSES (N=7121)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Romeo and Juliet—Shakespeare	14	–	2	3	2	5	2	3
Scarlet Letter—Hawthorne	32	–	0	–	1	28	3	5
Secret Sharer—Conrad	7	–	–	–	–	0	6	1
She Stoops to Conquer—Goldsmith	9	–	–	–	1	0	8	1
Silas Marner—Eliot, G.	76	–	0	3	71	–	2	14
Tale of Two Cities—Dickens	33	–	1	4	13	2	13	6
To Kill A Mockingbird—Lee, H.	8	–	0	0	2	4	1	1
Tom Sawyer—Twain	10	4	1	3	1	0	–	1
Treasure Island—Stevenson	20	6	6	7	–	–	1	3
Vanity Fair—Thackeray	5	–	–	–	–	–	5	0
Walden—Thoreau	10	–	–	–	–	8	2	1
Wuthering Heights—Bronte, E.	5	–	–	–	–	1	4	1
Yearling—Rawlings	13	1	3	5	4	0	–	4

*Total % may not equal the sum of the percentages by grade because some works are taught at more than one grade in a school. "Rounding" errors also contribute to slight discrepancies between part percentages and Total %.

**A zero (0) indicates that one school (< .5%) listed the work; a dash (–) indicates that no school listed the work.

***Schools listing this work did not specify which "Tales" were studied.

Table 2

Major works assigned by five per cent or more of Catholic schools (grades 9-12)

WORK	SCHOOLS (N=223)					CLASSES (N=3273)
	TOTAL	PERCENTAGE BY GRADE				
	%*	9	10	11	12	%
Animal Farm—Orwell	8	1	2	4	3	1
Antigone—Sophocles	6	–	–	0	5**	1
As You Like It—Shakespeare	6	0	1	2	2	1
Barretts of Wimpole Street—Besier	22	–	0	4	17	5
Billy Budd—Melville	7	–	1	5	1	2
Bridge of San Luis Rey—Wilder	23	1	4	16	3	5
Call of the Wild—London	13	10	3	0	–	4
Canterbury Tales—Chaucer***	5	–	–	1	4	1
Cry the Beloved Country—Paton	9	–	–	4	5	2
Cyrano de Bergerac—Rostand	9	1	1	3	4	3
David Copperfield—Dickens	18	6	8	1	3	5
Death of a Salesman—Miller	6	–	–	3	4	1
Diary of a Young Girl—Frank	13	6	4	1	1	3
Doll's House—Ibsen	5	–	–	–	5	1
Ethan Frome—Wharton	10	–	0	8	3	3
Franklin's Autobiography	5	0	0	4	–	1
Good-bye Mr. Chips—Hilton	5	1	2	0	2	1
Great Expectations—Dickens	44	35	3	2	4	11
Green Pastures—Connolly	14	–	–	14	–	3
Hamlet—Shakespeare	44	–	1	9	34	9

Table continued on next page.

Table 2 (continued)

WORK	SCHOOLS (N=223)					CLASSES (N=3273)
	TOTAL	PERCENTAGE BY GRADE				
	%*	9	10	11	12	%
Heart of Darkness—Conrad	5	–	0	1	4	1
Hiroshima—Hersey	6	3	1	2	–	2
House of Seven Gables—Hawthorne	23	1	5	16	0	4
Huckleberry Finn—Twain	29	11	5	14	0	8
Hurricane—Nordhoff and Hall	16	0	15	0	–	3
Idylls of the King—Tennyson	28	0	22	0	5	6
Iliad—Homer	11	3	1	2	5	2
I Remember Mama—Van Druten	8	0	4	4	1	3
Ivanhoe—Scott	23	13	7	1	2	6
Jane Eyre—Bronte, C.	29	2	8	11	8	6
Joyous Season—Barry	7	–	5	2	0	2
Julius Caesar—Shakespeare	83	3	76	4	–	20
Kidnapped—Stevenson	8	4	3	0	0	2
Kon-Tiki—Heyerdahl	7	3	4	0	–	2
Light in the Forest—Richter	17	16	0	–	–	4
Lord Jim—Conrad	8	–	0	1	6	2
Lost Horizon—Hilton	9	3	3	2	2	2
Macbeth—Shakespeare	96	–	0	18	78	21
Marty—Chayefsky	6	–	–	6	–	1
Merchant of Venice—Shakespeare	80	68	9	1	1	20
Midsummer Night's Dream—Shakespeare	6	2	2	1	1	1
Mill on the Floss—Eliot, G.	5	0	0	3	1	2
Mr. Blue—Connolly	8	1	2	4	2	2
Moby Dick—Melville	18	0	1	17	0	4
Murder in the Cathedral—Eliot, T. S.	7	–	–	2	5	1
Mutiny on the Bounty—Nordhoff and Hall	5	1	3	2	–	1
Odyssey—Homer	23	14	1	2	2	4
Oedipus the King—Sophocles	8	–	1	0	7	1
Old Man and the Sea—Hemingway	8	–	1	7	1	2
Oliver Twist—Dickens	9	4	3	0	3	2
Othello—Shakespeare	6	–	1	2	3	1
Our Town—Wilder	38	0	3	33	1	8
Paradise Lost—Milton	12	–	–	1	12	2
Pearl—Steinbeck	14	3	5	4	2	4
Pride and Prejudice—Austen	32	0	4	6	22	6
Profiles in Courage—Kennedy	5	1	2	2	1	1
Pygmalion—Shaw	6	0	–	2	4	2
Red Badge of Courage—Crane	51	1	10	38	2	11
Return of the Native—Hardy	20	–	0	3	17	3
Romeo and Juliet—Shakespeare	11	1	2	2	5	2

Table continued on next page.

Table 2 (continued)

WORK	SCHOOLS (N=223)					CLASSES (N=3273)
	TOTAL %*	PERCENTAGE BY GRADE				
		9	10	11	12	%
Scarlet Letter—Hawthorne	37	0	4	30	3	9
Seven Storey Mountain—Merton	6	–	0	2	4	2
Silas Marner—Eliot, G.	60	6	49	4	–	13
Tale of Two Cities—Dickens	48	3	18	10	18	10
To Kill a Mockingbird—Lee, H.	20	2	3	10	5	4
Tom Sawyer—Twain	7	6	2	–	–	2
Treasure Island—Stevenson	16	15	–	0	–	4
Up from Slavery—Washington	5	0	1	3	1	2
Vanity Fair—Thackeray	9	–	1	0	8	2
Walden—Thoreau	5	–	0	1	4	1
Winslow Boy—Rattigan	7	–	–	0	7	2
Wuthering Heights—Bronte, E.	20	–	2	4	13	4

*Total % may not equal the sum of the percentages by grade because some works are taught at more than one grade in a school. "Rounding" errors also contribute to slight discrepancies between part percentages and Total %.

**A zero (0) indicates that one school (< .5%) listed the work; a dash (–) indicates that no school listed the work.

***Schools listing this work did not specify which "Tales" were studied.

Table 3

Major works assigned by five per cent or more of independent schools (grades 7-12)

WORK	SCHOOLS (N=192)							CLASSES (N=2604)
	TOTAL %*	PERCENTAGE BY GRADE						
		7	8	9	10	11	12	%
Abraham Lincoln—the Prairie Years—Sandburg	7	3	3	0	1	0	–**	1
Animal Farm—Orwell	11	1	2	3	4	0	2	2
Agamemnon—Aeschylus	8	–	–	0	1	2	5	1
All My Sons—Miller	5	–	–	0	1	0	3	1
All Quiet on the Western Front—Remarque	6	0	1	1	2	2	–	1
All the King's Men—Warren	6	–	–	–	1	3	2	2
Antigone—Sophocles	18	–	–	1	4	2	12	5
Arrowsmith—Lewis, S.	12	–	0	1	8	2	0	3
As You Like It—Shakespeare	16	–	6	3	5	3	1	3
Beowulf	12	–	1	2	4	3	3	2
Beyond the Horizon—O'Neill	5	–	–	–	–	0	5	1
Billy Budd—Melville	12	0	–	1	3	6	4	2
Brave New World—Huxley	6	–	0	0	2	2	2	1
Bridge of San Luis Rey—Wilder	17	–	0	2	4	9	2	3
Caesar and Cleopatra—Shaw	6	–	–	2	0	2	2	1
Caine Mutiny—Wouk	5	–	0	1	2	1	1	1
Call of the Wild—London	15	9	4	2	–	0	–	2
Canterbury Tales—Chaucer***	16	–	–	1	5	4	6	3
Captains Courageous—Kipling	10	4	3	3	1	–	–	2
Catcher in the Rye—Salinger	6	–	–	0	2	3	2	1

Table continued on next page.

Table 3 (continued)

WORK	SCHOOLS (N=192)							CLASSES (N=2604)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Christmas Carol—Dickens	5	4	1	0	–	–	–	1
Connecticut Yankee in King Arthur's Court—Twain	11	2	5	3	1	0	–	2
Crime and Punishment—Dostoyevsky	10	–	–	–	1	3	7	2
Cry the Beloved Country—Paton	9	–	0	2	3	3	2	2
Cyrano de Bergerac—Rostand	15	2	–	3	6	1	4	3
David Copperfield—Dickens	22	3	5	8	5	0	2	4
Death of a Salesman—Miller	21	–	–	–	4	5	12	4
Devil's Disciple—Shaw	5	0	–	0	2	1	2	1
Diary of a Young Girl—Frank	6	1	2	2	–	0	–	1
Doll's House—Ibsen	9	–	–	0	2	2	5	1
Electra—Sophocles	6	–	–	0	–	–	5	1
Emperor Jones—O'Neill	12	–	–	–	4	6	2	2
Enemy of the People—Ibsen	6	–	–	–	–	3	3	1
Ethan Frome—Wharton	24	–	–	3	8	7	8	5
Evangeline—Longfellow	10	3	6	0	–	–	–	1
Farewell to Arms—Hemingway	8	–	–	–	3	4	2	2
Franklin's Autobiography	10	0	0	1	1	6	1	2
Ghosts—Ibsen	5	–	–	0	–	0	4	1
Giants in the Earth—Rolvaag	6	–	1	–	3	2	1	1
Grapes of Wrath—Steinbeck	10	–	0	–	3	5	2	2
Great Expectations—Dickens	44	3	8	25	4	2	4	8
Great Gatsby—Fitzgerald	17	–	–	–	3	7	7	3
Green Mansions—Hudson	11	0	2	5	0	2	1	2
Gulliver's Travels—Swift	13	–	–	1	4	3	5	2
Hamlet—Shakespeare	66	–	–	–	–	13	54	12
Heart of Darkness—Conrad	16	–	–	1	0	4	11	3
Hedda Gabler—Ibsen	8	–	–	0	1	1	6	1
Henry IV, Part I—Shakespeare	12	–	–	2	4	5	2	3
Henry V—Shakespeare	8	–	2	0	3	2	0	2
House of Seven Gables—Hawthorne	20	0	2	3	9	6	0	3
Huckleberry Finn—Twain	47	6	7	9	11	10	8	9
Idylls of the King—Tennyson	17	–	0	6	8	2	1	3
Iliad—Homer	18	3	2	5	2	2	5	3
Importance of Being Earnest—Wilde	6	–	–	–	1	2	3	1
Ivanhoe—Scott	24	2	5	14	3	0	0	3
Jane Eyre—Bronte, C.	15	2	3	2	5	2	2	2
John Brown's Body—Benet	16	0	1	–	6	5	4	3
Johnny Tremaine—Forbes	12	7	4	1	–	–	–	2
Julius Caesar—Shakespeare	78	1	7	32	36	4	–	15
Kidnapped—Stevenson	12	2	8	2	0	–	–	2

Table continued on next page.

Table 3 (continued)

WORK	SCHOOLS (N=192)							CLASSES (N=2604)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Kim—Kipling	6	3	1	0	2	–	–	1
King Lear—Shakespeare	19	–	–	–	–	5	14	3
Last of the Mohicans—Cooper	7	1	3	2	1	–	–	1
Leaves of Grass—Whitman****	5	–	–	–	0	4	2	1
Light in the Forest—Richter	6	2	1	3	–	–	–	1
Lord Jim—Conrad	16	–	–	–	3	5	9	3
Lord of the Flies—Golding	13	–	1	2	3	3	5	2
Lost Horizon—Hilton	6	–	4	1	0	1	–	1
Macbeth—Shakespeare	89	0	0	3	10	38	41	17
Main Street—Lewis, S.	5	–	–	–	2	2	2	1
Mayor of Casterbridge—Hardy	13	–	–	0	–	6	7	2
Medea—Euripides	6	–	–	2	1	–	3	1
Merchant of Venice—Shakespeare	43	0	7	26	9	1	1	8
Midsummer Night's Dream—Shakespeare	22	6	9	7	2	0	–	4
Moby Dick—Melville	24	–	0	0	4	14	7	4
Murder in the Cathedral—Eliot, T. S.	7	–	–	–	0	2	5	1
Mutiny on the Bounty—Nordhoff and Hall	14	4	4	3	3	0	–	3
My Antonia—Cather	6	1	0	2	2	1	0	1
Mythology—Hamilton	13	3	3	5	2	1	0	3
Odyssey—Homer	43	4	8	26	5	1	2	8
Oedipus at Colonus—Sophocles	8	–	–	0	1	1	6	2
Oedipus the King—Sophocles	38	–	0	2	6	6	24	7
Of Human Bondage—Maugham	9	–	–	–	0	5	4	2
Old Man and the Sea—Hemingway	21	–	4	6	5	4	4	4
Oliver Twist—Dickens	12	3	2	5	2	–	2	2
Othello—Shakespeare	21	0	–	–	2	8	11	3
Our Town—Wilder	26	–	0	5	6	13	2	5
Ox-Bow Incident—Clark	9	0	2	2	4	1	0	2
Paradise Lost—Milton	6	–	–	–	–	2	4	1
Pearl—Steinbeck	14	1	3	4	6	–	0	2
Pilgrim's Progress—Bunyan	7	0	–	0	3	2	0	1
Portrait of the Artist as a Young Man—Joyce	7	–	–	0	–	1	5	1
Pride and Prejudice—Austen	31	–	–	3	4	10	15	6
Pygmalion—Shaw	20	0	0	0	1	6	12	4
Queen Victoria—Strachey	6	–	–	0	–	3	3	1
Red Badge of Courage—Crane	37	1	4	7	12	12	2	7
Red Pony—Steinbeck	6	1	3	0	0	0	–	1
Return of the Native—Hardy	34	–	–	–	4	9	21	7
Richard II—Shakespeare	6	–	–	1	3	1	1	1
Richard III—Shakespeare	5	–	–	0	3	1	1	1
Rise of Silas Lapham—Howells	6	–	–	0	2	3	1	1
Robinson Crusoe—Defoe	9	4	2	3	–	0	–	2
Romeo and Juliet—Shakespeare	36	–	2	10	11	7	7	6
Saint Joan—Shaw	11	–	–	1	5	2	4	2
Scarlet Letter—Hawthorne	50	–	–	2	8	27	15	10
Sea Wolf—London	6	2	2	2	0	–	–	1
Secret Sharer—Conrad	8	–	–	0	0	3	4	1
She Stoops to Conquer—Goldsmith	10	–	0	–	2	3	5	2
Silas Marner—Eliot, G.	45	–	4	15	24	2	2	8
Tale of Two Cities—Dickens	47	0	9	17	16	4	3	9

Table continued on next page.

Table 3 (continued)

WORK	SCHOOLS (N=192)							CLASSES (N=2604)
	TOTAL %*	PERCENTAGE BY GRADE						
		7	8	9	10	11	12	%
Tess of the D'Urbervilles—Hardy	6	–	–	–	1	1	4	1
Tempest—Shakespeare	7	0	2	1	1	2	2	1
To Kill a Mockingbird—Lee, H.	7	–	2	0	2	2	2	1
Tom Sawyer—Twain	17	10	4	2	–	0	–	3
Tragical History of Dr. Faustus—Marlowe	7	–	–	–	3	1	3	1
Treasure Island—Stevenson	19	12	4	2	0	–	0	3
Turn of the Screw—James	6	–	0	0	1	3	1	1
Twelfth Night—Shakespeare	12	–	1	3	5	2	3	2
Vanity Fair—Thackeray	12	–	–	0	2	5	6	2
Victory—Conrad	11	–	–	0	2	5	4	3
Walden—Thoreau	15	–	–	–	2	8	5	2
Wuthering Heights—Bronte, E.	23	–	2	5	4	5	8	4
Yearling—Rawlings	22	10	6	5	0	–	–	4

*Total % may not equal the sum of the percentages by grade because some works are taught at more than one grade in a school. "Rounding" errors also contribute to slight discrepancies between part percentages and Total %.

**A zero (0) indicates that one school (< .5%) listed the work; a dash (–) indicates that no school listed the work.

***Schools listing this work did not specify which "Tales" were studied.

****Schools listing this work did not specify which poems were studied.

Table 4

Major works assigned by five per cent or more of urban schools (grades 7-12)

WORK	SCHOOLS (N=54)							CLASSES (N=3360)
	TOTAL %*	PERCENTAGE BY GRADE						
		7	8	9	10	11	12	%
Abraham Lincoln—the Prairie Years—Sandburg	11	–	–	7	2	2	–	2
Abe Lincoln in Illinois—Sherwood	6	–	–	–	6	–	–	2
Antigone—Sophocles	6	–	–	–	2	2	2	1
Arrowsmith—Lewis, S.	13	–	–	–	2	6	6	2
As You Like It—Shakespeare	9	–	–	2	6	2	–	1
Barretts of Wimpole Street—Besier	11	–	–	–	–	–	11	1
Bell for Adano—Hersey	6	–	–	2	–	2	2	0
Beowulf	6	–	–	–	–	–	6	0
Bridge of San Luis Rey—Wilder	11	–	–	–	–	11	–	2
Call of the Wild—London	7	–	4	2	–	2	–	0

Table continued on next page.

Table 4 (continued)

WORK	SCHOOLS (N=54)							CLASSES (N=3360)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Canterbury Tales—Chaucer**	15	–	–	–	–	–	15	2
Captains Courageous—Kipling	48	–	48	–	–	–	–	1
Christmas Carol—Dickens	9	9	2	–	–	–	–	2
Cry the Beloved Country—Paton	9	–	–	–	2	–	7	1
Cyrano de Bergerac—Rostand	20	–	–	–	6	9	6	4
David Copperfield—Dickens	18	–	4	11	4	–	–	2
Death of a Salesman—Miller	7	–	–	–	–	4	4	1
Diary of a Young Girl—Frank	7	2	–	2	2	2	–	1
Emperor Jones—O'Neill	6	–	–	–	–	2	4	1
Ethan Frome—Wharton	13	–	–	–	2	6	6	1
Evangeline—Longfellow	22	–	22	–	–	–	–	3
Fathers and Sons—Turgenev	6	–	–	–	–	–	6	0
Franklin's Autobiography	7	–	–	–	2	6	–	1
Giants in the Earth—Rolvaag	20	–	–	–	2	9	9	4
Good Earth—Buck	7	–	–	–	4	2	2	1
Great Expectations—Dickens	44	–	–	–	41	2	2	5
Green Mansions—Hudson	7	–	2	2	–	2	2	1
Gulliver's Travels—Swift	6	–	2	–	–	–	4	0
Hamlet—Shakespeare	56	–	2	–	–	6	52	6
Heart of Darkness—Conrad	6	–	–	–	–	–	6	0
Hiroshima—Hersey	6	–	–	–	2	4	–	1
House of Seven Gables—Hawthorne	26	–	–	–	4	22	4	4
Huckleberry Finn—Twain	32	2	–	2	2	20	7	3
Human Comedy—Saroyan	7	–	2	2	2	2	–	1
Idylls of the King—Tennyson	41	–	–	2	32	6	2	6
Iliad—Homer	13	–	–	–	6	2	6	1
Ivanhoe—Scott	24	–	–	17	6	–	2	2
Jane Eyre—Bronte, C.	15	–	–	–	11	–	4	2
Johnny Tremaine—Forbes	26	2	11	6	6	6	–	4
Julius Caesar—Shakespeare	82	–	–	17	68	2	–	16
Kim—Kipling	6	–	–	2	4	–	–	1
King and I—Rodgers and Hammerstein	9	–	–	–	9	–	–	2
King Lear—Shakespeare	6	–	2	–	–	–	4	0
Lady of the Lake—Scott	7	–	–	6	–	2	–	0
Life on the Mississippi—Twain	6	–	2	–	–	4	–	0
Light in the Forest—Richter	9	–	2	7	–	–	–	1
Lord Jim—Conrad	7	–	–	–	–	–	7	0
Lord of the Flies—Golding	6	–	–	–	–	–	6	0
Lorna Doone—Blackmore	7	2	2	–	4	–	–	0
Macbeth—Shakespeare	89	–	2	–	–	9	80	12
Mayor of Casterbridge—Hardy	7	–	–	–	–	–	7	0
Men of Iron—Pyle	7	–	6	2	–	–	–	1
Merchant of Venice—Shakespeare	17	–	–	4	9	4	–	4
Midsummer Night's Dream—Shakespeare	18	–	4	11	2	–	2	1
Miserables (Les)—Hugo	7	–	2	2	2	4	–	0
Moby Dick—Melville	20	–	2	–	2	17	–	3
Mutiny on the Bounty—Nordhoff and Hall	7	–	4	2	–	–	2	0
My Antonia—Cather	11	–	–	–	2	7	2	1
Odyssey—Homer	41	–	–	35	6	–	4	6
Oedipus the King—Sophocles	9	–	–	–	–	2	7	1

Table continued on next page.

Table 4 (continued)

WORK	SCHOOLS (N=54)							CLASSES (N=3360)
	TOTAL	PERCENTAGE BY GRADE						
	%*	7	8	9	10	11	12	%
Old Lady Shows her Medals—Barrie	6	–	–	–	–	–	6	1
Old Man and the Sea—Hemingway	18	–	–	2	4	11	2	4
Old Yeller—Gipson	6	4	2	–	–	–	–	0
Othello—Shakespeare	7	–	2	–	–	–	6	0
Our Town—Wilder	46	–	–	–	2	46	–	8
Ox-Bow Incident—Clark	7	–	–	–	–	7	–	1
Paradise Lost—Milton	13	–	–	–	–	–	13	1
Pearl—Steinbeck	22	–	–	2	17	4	2	5
Pride and Prejudice—Austen	22	–	–	2	–	4	17	2
Prince and the Pauper—Twain	9	–	6	4	–	–	–	1
Pygmalion—Shaw	22	–	–	–	–	4	22	3
Red Badge of Courage—Crane	33	–	2	2	2	24	6	4
Red Pony—Steinbeck	6	–	4	–	2	–	–	0
Return of the Native—Hardy	30	–	–	–	–	–	30	3
Romeo and Juliet—Shakespeare	32	–	–	6	6	17	6	6
Scarlet Letter—Hawthorne	39	–	–	–	4	32	7	5
Secret Sharer—Conrad	9	–	–	–	–	–	9	0
She Stoops to Conquer—Goldsmith	6	–	–	–	–	2	4	0
Silas Marner—Eliot, G.	74	–	–	2	68	2	7	17
Sketch Book—Irving	6	–	–	–	4	2	–	1
Swiftwater—Annixter	7	–	2	–	6	–	–	1
Tale of Two Cities—Dickens	43	–	–	7	18	2	15	6
To Kill a Mockingbird—Lee, H.	11	–	–	–	6	6	2	1
Tom Sawyer—Twain	18	7	7	2	2	–	–	2
Treasure Island—Stevenson	35	18	7	9	–	–	–	3
Twelfth Night—Shakespeare	6	–	2	–	–	2	2	0
Vanity Fair—Thackeray	9	–	–	–	–	2	7	0
Walden—Thoreau	13	–	–	–	–	11	2	2
Wuthering Heights—Bronte, E.	7	–	–	–	2	–	6	0
Yearling—Rawlings	22	–	6	11	6	4	–	4

*Total % may not equal the sum of the percentages by grade because some works are taught at more than one grade in a school. "Rounding" errors also contribute to slight discrepancies between part percentages and Total %.

**Schools listing this work did not specify which "Tales" were studied.

APPENDIX A

Description of the Samples

Public schools. A spaced sample (every 32nd school) was drawn from the United States Office of Education *Directory of Public Secondary Day Schools 1958-59*. (The 24,226 schools are listed alphabetically by state, city, and then school name.) If a selected school did not include grades 7-12, an additional school covering the "missing" grades was selected at random in the same city. Thus, if school X was selected and it included grades 9-12, a junior high school which was from the same city and included grades 7-8 was chosen to complete the 7-12 secondary school unit.

Through this procedure, 1017 schools, making up 750 grade 7-12 units, were selected to receive the questionnaire. Of the 1017, 400 or 39 per cent replied. However, of the 750 units, only 222 or 30 per cent produced usable replies. (One school in a pair may have responded but the other school did not, or a school was discontinued, or a questionnaire was incompletely filled out.) A random sample of 222 should enable one to estimate population proportions within an error of plus or minus 7 per cent (confidence level: 95 per cent). The present samples, of course, may be considered random with respect only to schools that respond to English questionnaires.

The original sample of 750 and the final sample of 222 are distributed as follows in terms of region:

	NUMBER SELECTED	USABLE RESPONSES N	%
East	104	45	43
Midwest	261	93	36
South	301	65	22
West	84	19	23
TOTAL	750	222	30

It can be seen that the sample of 222 over-represents somewhat the schools in the East and Midwest and under-represents somewhat those in the South and West when the percentages are compared with the percentages of public secondary schools in the four regions of the nation:

	SAMPLE %	NATION %
East	20	14
Midwest	42	33
South	29	41
West	8	14

Roman Catholic schools. A spaced sample of 400 Catholic high schools including grades 9-12 was drawn from *A Listing of Catholic Secondary Schools in U.S.A.*, 1961. (Most Catholic high schools have the 9-12 organization.) Every sixth school (or the next eligible school) was chosen from the list of 2,436, arranged alphabetically by state, diocese, and finally school name. Replies were received from 58 per cent of them, and 223 or 56 per cent were usable (a few schools had been discontinued or returned incomplete questionnaires). A sample of 223 drawn at random from 2,436 should produce results within 6 per cent of population values.

The original sample of 400 schools and the final sample of 223 show the following regional distributions:

	NUMBER SELECTED	USABLE RESPONSES N	%
East	131	85	65
Midwest	136	76	56
South	78	32	41
West	55	30	54
TOTAL	400	223	56

Note that the largest number of Catholic schools in the sample is from the East and the smallest numbers are from the South and West. A somewhat smaller percentage of usable responses came from Southern schools.

Independent schools. The independent school sample consists only of schools including grades 7-12. This organization occurs in the majority of independent schools; furthermore, students are drawn from a variety of public and private elementary and junior high schools and any attempt to piece together grade 7-12 units, as in the case of public schools, would not have been reasonable. A random sample of 417 schools was selected from Porter Sargent, *The Handbook of Private Schools*, 1961. Of these, 68 per cent replied, but 92 of the schools provided incomplete responses or had been discontinued. The final sample of 192 independent schools is 46 per cent of those originally selected. A random sample of 192 schools out of 2,100 could be expected to yield results representative of the total population within an error of 7 per cent.

Fifty-two per cent of the schools selected in the East produced usable results, 48 per cent of those from the Midwest, 38 per cent of those from the South, and 46 per cent of those from the West. The sample of 192 schools is distributed as follows in terms of region:

	N	%
East	87	45
Midwest	23	12
South	52	27
West	30	16
TOTAL	192	

Urban schools. The special urban sample (Table 4) consists of 20 schools (or 7-12 units) which are in cities of over 100,000 population and are contained in the public school sample, plus 34 additional schools from cities of this size. Questionnaires were sent to 130 of these schools.

APPENDIX B

Works listed by less than five per cent of schools in any sample

( ) indicates total number of schools in all groups listing work

ABC Murders—*Christie* (1)
Abraham Lincoln—*Charnwood* (1)
Abraham Lincoln—*Drinkwater* (3)
Absalom, Absalom!—*Faulkner* (2)
Adam Bede—*Eliot, G.* (9)
Admirable Crichton—*Barrie* (7)
Adventures in Two Worlds—*Cronin* (1)
Adventures of Sherlock Holmes—*Doyle* (11)
Advise and Consent—*Drury* (4)
Aeneid—*Vergil* (11)
African Queen—*Forester* (2)
Against the Fall of Night—*Clarke, A.C.* (1)
Age of Innocence—*Wharton* (3)
Ah Wilderness!—*O'Neill* (1)
Aku-Aku—*Heyerdahl* (1)
Alas, Babylon—*Frank* (2)
Albert Schweitzer: Genius of the Jungle—*Gollomb* (2)
Albert Schweitzer: Man of Mercy—*Berrill* (1)
Alcestis—*Euripides* (3)
Alice Adams—*Tarkington* (2)
Alice in Wonderland—*Carroll, L.* (15)
All-American—*Tunis* (1)
All for Love—*Dryden* (1)
Alone—*Byrd* (2)
Always the Young Strangers—*Sandburg* (1)
Amazing Adventures of Father Brown—*Chesterton* (3)
Alan Quartermain—*Haggard* (1)
Ambassadors—*James, H.* (2)
America Goes to War—*Catton* (1)
American—*James, H.* (12)
American Tragedy—*Dreiser* (9)
American Way—*Kaufman and Hart* (1)
America's Own Mark Twain—*Eaton* (2)
Amikuk—*Montgomery* (1)
Ancient Myths—*Goodrich ed.* (2)
. . . And Now Miguel—*Krumgold* (1)
Androcles and the Lion—*Shaw* (8)
And Quiet Flows the Don—*Sholokhov* (1)
Anna and the King of Siam—*Landon* (4)
Anna Karenina—*Tolstoy* (7)
Annapurna—*Herzog* (1)
Anne Boleyn—*Anthony* (1)
Anne Frank—*Goodrich and Hackett* (1)
Antony and Cleopatra—*Shakespeare* (24)
Anything Can Happen—*Papashvily* (1)
Apologia Pro Vita Sua—*Newman, J.H.* (2)
Appointment in Samarra—*O'Hara, J.* (1)
April Morning—*Fast* (7)
Arabian Nights, Tales from—*Burton trans.* (1)
Arabian Nights—*Lang ed.* (3)
Arms and the Man—*Shaw* (7)
Around the World in 80 Days—*Verne* (2)
Arsenic and Old Lace—*Kesselring* (1)
Arundel—*Roberts* (1)
As I Lay Dying—*Faulkner* (3)
Aspects of the Novel—*Forester, E.* (1)
Aspern Papers—*James, H.* (2)
As the Earth Turns—*Carroll, G.* (1)
Autobiography—*Steffens* (4)
Autobiography—*Trollope* (1)
Autobiography—*Twain* (1)
Autobiography of Alice B. Toklas—*Stein* (1)
Autocrat of the Breakfast Table—*Holmes* (1)

Babbitt—*Lewis, S.* (18)
Babe Ruth Story—*Ruth and Considine* (1)
Bacchae—*Euripides* (1)
Ballad of the White Horse—*Chesterton* (7)
Bambi—*Salten* (1)
Banner in the Sky—*Ullman* (1)
Banners at Shenandoah—*Catton* (1)
Barchester Towers—*Trollope* (2)
Beau Geste—*Wren* (10)
Beggar's Opera—*Gay* (1)
Belle Boyd, Confederate Spy—*Sigaud* (1)
Bell for Adano (play)—*Osborn* (3)
Beloved Vagabond—*Locke, W.J.* (1)
Ben Hur—*Wallace, L.* (14)
Ben Jonson of Westminster—*Chute* (1)
Bent Twig—*Fisher, D.* (1)
Berlin Diary—*Shirer* (1)
Better Known as Johnny Appleseed—*Hunt, M.L.* (1)
Bible
- Amos (1)
- Ecclesiastes (1)
- Exodus (2)
- Genesis (2)
- Gospels (1)
- Hosea (1)
- Job (4)
- Joshua (2)
- Judges (2)
- Kings I and II (1)
- Old Testament (2)
- St. Luke (2)
- St. Matthew (1)
- Samuel I and II (1)
- Pentateuch (1)

Big Doc's Girl—*Medearis* (2)
Big Money—*Dos Passos* (1)
Big Wave—*Buck* (2)
Billy Budd (play)—*Coxe and Chapman* (9)
Bird of Fire—*White, H.C.* (1)
Bit of Love—*Galsworthy* (1)
Black Arrow—*Stevenson* (12)
Black Stallion—*Farley* (1)
Black Stallion's Filly—*Farley* (1)
Blue Bird—*Maeterlinck* (1)
Bleak House—*Dickens* (2)
Blood Wedding—*Lorca* (1)
Bob, Son of Battle—*Ollivant* (1)
Book of Americans—*Benét* (1)
Born Free—*Adamson* (1)
Boswell's London Journal—*Boswell* (2)
Boy on Horseback—*Steffens* (1)
Boy's Life of Mark Twain—*Paine, A.B.* (1)
Boy's Life of Theodore Roosevelt—*Hagedorn,* (1)
Boy with a Cart—*Fry* (2)
Brand—*Ibsen* (1)
Brass Butterfly—*Golding, W.* (1)
Brave New World Revisited—*Huxley, A.* (1)
Bread and Wine—*Silone* (1)
Brideshead Revisited—*Waugh, E.* (4)
Bridge at Andau—*Michener* (2)
Bridge Over the River Kwai—*Boulle* (4)
Bridges at Toko-Ri—*Michener* (9)
Brighton Rock—*Greene* (2)
Broken Arrow—*Arnold* (1)
Brother Petroc's Return—*Sister M. Catherine* (2)
Brothers Karamazov—*Dostoyevsky* (7)
Burnt-Out Case—*Greene* (2)

Caddie Woodlawn—*Brink* (3)
Call It Courage—*Sperry* (1)
Call Me Lucky—*Crosby* (1)
Candida—*Shaw* (13)
Candide—*Voltaire* (7)
Captain Brassbound's Conversion—*Shaw* (6)
Captain Horatio Hornblower—*Forester* (2)
Cardinal—*Robinson* (1)
Carolinians—*Barry* (1)
Carry On, Mr. Bowditch—*Latham* (2)
Castaway—*Cozzens* (1)
Castle on the Border—*Benery-Isbert* (1)
Catch-22—*Heller* (1)
Cavalcade—*Coward* (1)
Chance—*Conrad* (1)
Characters of the Reformation—*Belloc* (2)
Charles—*Lincoln, V.* (1)
Charlotte's Web—*White, E.B.* (1)
Cheaper by the Dozen—*Gilbreth* (11)
Cherry Orchard—*Chekhov* (8)
Child Buyer—*Hersey* (3)
Childe Harolde—*Byron* (1)
Child's Christmas in Wales—*Thomas* (1)
Choephoroe—*Aeschylus* (3)
Christopher Columbus, Mariner—*Morison* (3)
Churchill, the Era and the Man—*Cowles* (1)
Cid—(2)
Cimarron—*Ferber* (12)
Circle—*Maugham* (2)
Citadel—*Cronin* (9)
Citizen Tom Paine—*Fast* (1)
City Boy—*Wouk* (1)
Classical Myths that Live Today—*Sabin* (7)
Cocktail Party—*Eliot, T.S.* (4)
Cocktail Time—*Wodehouse* (1)
Colditz Story—*Reid* (1)
Come Back, Little Sheba—*Inge* (2)
Comedy of Errors—*Shakespeare* (11)
Come Rack! Come Rope!—*Benson, R.H.* (2)
Common Sense—*Paine, T.* (1)
Company K—*March* (1)
Conciliation with the American Colonies—*Burke* (4)
Confessions—*St. Augustine* (2)
Corn is Green—*Williams, E.* (1)
Cossacks—*Tolstoy* (1)
Count of Monte Cristo—*Dumas* (7)
Covered Bridge—*Meigs* (1)
Covered Wagon—*Hough* (7)
Crack Up—*Fitzgerald* (1)
Cranford—*Gaskell* (2)
Cress Delahanty—*West, J.* (1)
Crisis—*Churchill* (6)
Crucible—*Miller, A.* (16)
Crucibles: The Story of Chemistry—*Jaffe* (1)
Cruel Sea—*Monsarrat* (2)

APPENDIX B (continued)

Daisy Miller—*James, H.* (14)
Damien, the Leper—*Farrar* (9)
Daniel Boone—*Brown, J.M.* (2)
Darkness at Noon—*Koestler* (8)
Darwin, Marx, Wagner: Critique of a Heritage—*Barzun* (1)
Daughter of Time—*Tey* (1)
David Livingston: Foe of Darkness—*Eaton* (1)
Day Christ Died—*Bishop* (1)
Day Lincoln Was Shot—*Bishop* (5)
Dead Souls—*Gogol* (2)
Death Be Not Proud—*Gunther* (16)
Death Comes to the Archbishop—*Cather* (9)
Death in Venice—*Mann* (2)
Death in the Family—*Agee* (5)
Death of Ivan Ilyich—*Tolstoy* (2)
Death of the Heart—*Bowen* (2)
Death Takes a Holiday—*Ferris* (1)
Decline and Fall—*Waugh, E.* (2)
Decline and Fall of Practically Everybody—*Cuppy* (1)
Deerslayer—*Cooper* (7)
Deliver Us From Evil—*Dooley* (5)
Deliverance of Sister Cecilia—*Brinkley* (1)
Delta Wedding—*Welty* (1)
Deserted Village—*Goldsmith* (3)
Desire Under the Elms—*O'Neill* (3)
Desperate Hours—*Hayes* (4)
Devil's Advocate—*West, M.* (1)
Dialogues—*Plato* (1)
Diary—*Pepys* (3)
Diary of a Country Priest—*Bernanos* (2)
Distant Trumpet—*Horgan* (1)
Divine Comedy (Purgatorio)—*Dante* (5)
(Inferno)—*Dante* (14)
Doctor Jekyll and Mr. Hyde—*Stevenson* (8)
Doctor's Dilemma—*Shaw* (1)
Dr. George Washington Carver: Scientist—*Graham and Lipscomb* (1)
Doctor Zhivago—*Pasternak* (6)
Dodsworth—*Lewis, S.* (2)
Dog of Flanders—*Ramee* (1)
Don Camillo's Dilemma—*Guareschi* (1)
Don Juan—*Byron* (1)
Don Quixote—*Cervantes* (11)
Don Segundo Sombra—*Guiraldes* (1)
Door in the Wall—*Marguerite* (2)
Dream Play—*Strindberg* (1)
Drums Along the Mohawk—*Edmonds* (8)
Dubliners—*Joyce* (3)
Duchess of Malfi—*Webster* (1)
Dumb-Bell of Brookfield—*Foote* (1)
Dwarf—*Lagerkvist* (2)

Eagle of the Ninth—*Sutcliff* (1)
Edge of Day—*Lee, L.* (4)
Edge of Sadness—*O'Connor* (2)
Edge of Tomorrow—*Dooley* (1)
Edmund Campion—*Waugh, E.* (7)
Egoist—*Meredith* (2)
Elephant Bridge—*Potter* (1)
Elizabeth the Great—*Jenkins* (2)
Elizabeth the Queen—*Anderson, M.* (16)
Elizabeth the Queen—*Crawford* (2)
Elmer Gantry—*Lewis, S.* (1)
Elsie Venner—*Holmes* (1)
Eminent Victorians—*Strachey* (3)
Emma—*Austen* (4)
Enchanted—*Giraudoux* (1)
Enoch Arden—*Tennyson* (7)
Episode of Sparrows—*Godden* (6)
Erewhon—*Butler* (1)
Essays of Elia—*Lamb* (10)
Eumenides—*Aeschylus* (4)
Europeans—*James, H.* (1)
Eve and the Gryphon—*Vann* (1)
Evelina—*Burney* (1)
Everyman (19)
Exile's Return—*Cowley* (1)

Fabiola—*Wiseman* (5)
Fables—*Aesop* (2)
Face of a Hero—*Boulle* (1)
Faerie Queene—*Spenser* (2)
False Dawn—*Wharton* (1)
Family Circle—*Skinner* (1)
Family Nobody Wanted—*Doss* (3)
Far From the Madding Crowd—*Hardy* (11)
Father Brown Omnibus—*Chesterton* (1)
Father Malachy's Miracle—*Marshall* (1)
Faust—*Goethe* (6)
Financier—*Dreiser* (1)
First Love—*Turgenev* (1)
Flamingo Feather—*Munroe* (2)
Flatland—*Abbott* (1)
Flies—*Sartre* (1)
Florence Nightingale—*Nolan* (1)
Flush—*Woolf* (1)
Fortitude—*Walpole, H.* (4)
42nd Parallel—*Dos Passos* (1)
For Whom the Bell Tolls—*Hemingway* (11)
Foundling—*Spellman* (1)
Four Feathers—*Mason, A.E.W.* (1)
Fourteenth of October—*Bryher* (1)
Frankenstein—*Shelley, M.S.* (2)
Freedom Road—*Fast* (1)
Friendly Persuasion—*West* (1)
Frogs—*Aristophanes* (2)
Fugitive—*Galsworthy* (1)

Gawain and the Green Knight—*Gautier* (5)
Genghis Khan—*Lamb, H.* (1)
Geoffrey Chaucer of England—*Chute* (3)
George Washington Carver: The Story of a Great American—*White, A.T.* (2)
Giant—*Ferber* (1)
Gift from the Sea—*Lindbergh* (5)
Gifts of Passage—*Rama Rau* (1)
Glass Menagerie—*Williams, T.* (22)
God is my Co-Pilot—*Scott, R.L.* (2)
Gods, Graves and Scholars—*Ceram* (2)
Gods, Heroes and Men of Ancient Greece—*Rouse* (4)
God Speaks—*Peguy* (1)
Golden Age of Colonial Culture—*Wertenbaker* (1)
Golden Apples—*Welty* (1)
Golden Bowl—*James, H.* (1)
Golden Boy—*Odets* (1)
Golden Warrior—*Muntz* (3)
Gold-Laced Coat: A Story of Old Nigeria—*Orton* (1)
Gone With the Wind—*Mitchell* (4)
Good-bye, My Lady—*Street* (1)
Good Years—*Lord* (1)
Gospel Witch—*Phelps* (1)
Grass Harp—*Capote* (1)
Greatest Story Ever Told—*Oursler* (3)
Great Houdini: Magician Extraordinary—*Williams and Epstein* (1)
Great Imposter—*Crichton* (3)
Greek and Roman Mythology—*Tatlock* (1)
Greek Myths—*Coolidge* (1)
Greek Way—*Hamilton* (4)
Grimm's Fairy Tales—*The Brothers Grimm* (1)
Guns of Navarone—*MacLean* (3)

Hairy Ape—*O'Neill* (9)
Hamlet (The)—*Faulkner* (1)
Handful of Dust—*Waugh, E.* (3)
Hannibal: One Man Against Rome—*Lamb, H.* (1)
Hans Brinker or The Silver Skates—*Dodge* (1)
Harbor—*Poole* (1)
Hard Times—*Dickens* (7)
Hari The Jungle Lad—*Mukerji* (1)
Harriet—*Ryerson and Clements* (1)
Hawaii—*Michener* (1)
Heart of Danger—*Pease* (1)
Heart of Man—*Vann* (1)
Heart of the Matter—*Greene* (5)
Helena—*Waugh, E.* (1)
Helen Keller—*Brooks* (3)
Henry IV—*Pirandello* (1)
Herbert Hoover—*Lyons* (1)
Here is Your War—*Pyle* (1)
Heroes Who Lived Before Achilles—*Colum* (2)
Hidden Persuaders—*Packard* (2)
Hidden Treasure of Glaston—*Jewett* (2)
Hie to the Hunters—*Stuart* (5)
High Tor—*Anderson, M.* (2)
High Wind in Jamaica—*Hughes* (2)
Hippolytus—*Euripides* (4)
Henry Esmond, Esq.—*Thackeray* (8)
History of Rasselas, Prince of Abyssinia—*Johnson, S.* (1)
History of the English-Speaking Peoples—*Churchill* (2)
Home of the Brave—*Laurents* (2)
Horse's Mouth—*Cary* (2)
Hot Rod—*Felsen* (5)
Hound of the Baskervilles—*Doyle* (8)
House of the Dead—*Dostoyevsky* (1)
Howards End—*Forster* (1)
How Does a Poem Mean?—*Ciardi* (6)
How Green Was My Valley—*Llewellyn* (3)
How to Read a Book—*Adler* (1)
Humbler Creation—*Johnson, P.H.* (1)

I Am 15—And I Don't Want to Die—*Arnothy* (1)
Iceman Cometh—*O'Neill* (1)
Ice Palace—*Ferber* (1)
Idea of a University—*Newman, J.H.* (3)
Ides of March—*Wilder* (3)
Idiot's Delight—*Sherwood* (1)
I'll Cry Tomorrow—*Roth* (1)
I Married Adventure—*Johnson, O.* (1)
Incredible Journey—*Burnford* (2)
Indian Captive: The Story of Mary Jemison *Lenski* (1)
Indian Summer—*Howells* (1)
In Dubious Battle—*Steinbeck* (1)
Inherit the Wind—*Lawrence and Lee* (5)
Innocent Voyage—*Hughes* (1)
Inside Benchley—*Benchley* (1)
International Episode—*James, H.* (1)
Introduction to Conrad—*Cushwa* (1)

APPENDIX B (continued)

Introduction to Shakespeare—*Chute* (2)
Intruder in the Dust—*Faulkner* (13)
Invincible Louisa—*Meigs* (3)
Invisible Man—*Ellison* (1)
Invisible Man—*Wells* (2)
Iphigenia in Tauris—*Euripides* (1)
Iron Duke—*Tunis* (1)

J.B.—*MacLeish* (4)
Jew of Malta—*Marlowe* (1)
Jim Davis—*Masefield* (3)
Jinx Ship—*Pease* (1)
John Halifax, Gentleman—*Craik* (1)
John Kennedy: A Political Profile—*Burns* (1)
Joseph Andrews—*Fielding* (9)
Journey to the Center of the Earth—*Verne* (3)
Journey's End—*Sheriff* (13)
Joy Ride—*List* (1)
Jude the Obscure—*Hardy* (3)
Julius Caesar in Shakespeare, Shaw and the Ancients—*Harrison* (1)
Jungle—*Sinclair* (3)
Jungle Book—*Kipling* (10)
Junior Miss—*Benson* (1)
Junius Matteby—*Steinbeck* (2)
Juno and the Paycock—*O'Casey* (3)
Justice—*Galsworthy* (5)

Karen—*Killilea* (2)
Kenilworth—*Scott, W.* (7)
Keys of the Kingdom—*Cronin* (9)
King Arthur—*Green, R.L. ed.* (4)
King Arthur and His Knights—*MacLeod, M. ed.* (3)
King Arthur and His Knights of the Round Table—*Lanier ed.* (1)
King Henry IV, Part II—*Shakespeare* (6)
King Must Die—*Renault* (3)
King of the Golden River—*Ruskin* (1)
King's General—*Du Maurier* (1)
King's Henchman—*Millay* (6)
King Solomon's Mines—*Haggard* (3)
Knickerbocker Holiday—*Anderson, M.* (1)

Lad: A Dog—*Terhune* (2)
Lady's Not for Burning—*Fry* (1)
Lagoon—*Conrad* (2)
Lantern in Her Hand—*Aldrich* (6)
Larger Than the Sky: Cardinal Gibbons—*Newcomb* (1)
Lassie Come Home—*Knight* (3)
Last Enemy—*Hillary* (1)
Last Hurrah—*O'Connor* (7)
Late George Apley—*Marquand* (6)
Late Have I Loved Thee—*Mannin* (1)
Laughing Boy—*La Farge* (3)
Leatherstocking Saga—*Cooper* (1)
Left Hand of God—*Barrett* (1)
Let the Hurricane Roar—*Lane* (1)
Let Your Mind Alone—*Thurber* (1)
Life of Johnson—*Boswell* (10)
Life of Samuel Johnson—*Macaulay* (5)
Life with Father—*Crouse and Lindsay* (5)
Life With Father—*Day* (20)
Life With Mother—*Day* (1)
Light In August—*Faulkner* (2)
Light That Failed—*Kipling* (2)
Little Ark—*De Hartog* (1)
Little Britches—*Moody* (5)
Little Britches: Man of the Family—*Moody* (1)
Little Foxes—*Hellman* (4)
Little Men—*Alcott* (1)
Little Minister—*Barrie* (3)
Little Prince—*Saint-Exupery* (4)
Little Professor of Piney Woods—*Day* (1)
Little Shepherd of Kingdom Come—*Fox* (2)
Little Women—*Alcott* (10)
Little World of Don Camillo—*Guareschi* (10)
Long Day's Journey Into Night—*O'Neill* (1)
Longest Day—*Ryan* (3)
Long Walk: A Gamble for Life—*Rawicz* (2)
Look Homeward, Angel—*Wolfe* (9)
Looking Backward—*Bellamy* (2)
Look to the Mountain—*Cannon* (1)
Lost in the Stars—*Anderson and Weill* (2)
Lost Queen of Egypt—*Morrison* (1)
Lost World—*Doyle* (1)
Louis Pasteur—*Dubos* (1)
Loved One—*Waugh, E.* (7)
Love is Eternal—*Stone* (2)
Love Letters of Phyllis McGinley—*McGinley* (1)
Loyalties—*Galsworthy* (4)
Luck of Roaring Camp and Other Sketches—*Harte* (1)
Lycidas—*Milton* (2)
Lysistrata—*Aristophanes* (2)

Madame Bovary—*Flaubert* (10)
Madame Curie—*Curie* (9)
Madwoman of Chaillot—*Giraudoux* (1)
Maggie—*Crane* (1)
Magnificent Ambersons—*Tarkington* (2)
Magnificent Obsession—*Douglas* (2)
Mahatma Gandhi—*Sheean* (3)
Main-Travelled Roads—*Garland* (2)
Major Barbara—*Shaw* (6)
Majority of One—*Spigelgass* (2)
Making of the President, 1960—*White, T.* (3)
Mama's Bank Account—*Forbes* (3)
Man and Superman—*Shaw* (5)
Man Born to Be King—*Sayers* (1)
Man for All Seasons—*Bolt* (1)
Man of Property—*Galsworthy* (9)
Man Who Came to Dinner—*Kaufman and Hart* (2)
Man Who Got Even With God—*Raymond* (1)
Man Who Liked Dickens—*Waugh, E.* (4)
Man Who Was President—*Nicolay* (1)
Man's Fate—*Malraux* (1)
Mansfield Park—*Austen* (1)
Marble Faun—*Hawthorne* (3)
March Up Country—*Xenophon* (1)
Margaret Ogilvy—*Barrie* (2)
Maria Chapdelaine—*Hemon* (12)
Marmion—*Scott, W.* (1)
Martin Chuzzlewit—*Dickens* (1)
Martin Eden—*London* (1)
Mary of Scotland—*Anderson, M.* (1)
Mary, Queen of Scots—*Hahn* (1)
Mass of Brother Michael—*Kent* (1)
Master Builder—*Ibsen* (7)
Master of Ballantrae: A Winter's Tale—*Stevenson* (1)
Masters—*Snow* (1)
Master Skylark—*Bennett* (2)
Masters of Deceit—*Hoover* (4)
Matchlock Gun—*Edmonds* (1)
Matchmaker—*Wilder* (8)
Maya—*Gallenkamp* (1)
McTeague—*Norris* (3)
Measure for Measure—*Shakespeare* (5)
Member of the Wedding—*McCullers* (4)
Memoirs of Sherlock Holmes—*Doyle* (1)
Men Against the Sea—*Nordhoff and Hall* (11)
Mere Christianity—*Lewis, C.S.* (1)
Messer Marco Polo—*Byrne* (6)
Metamorphoses—*Ovid* (3)
Microbe Hunters—*De Kruif* (11)
Middlemarch—*Eliot, G.* (4)
Mikado—*Gilbert and Sullivan* (2)
Mince Pie—*Morley* (1)
Miracle on 34th Street—*Davies* (1)
Miracle Worker—*Gibson* (7)
Miser—*Moliere* (1)
Miss Julie—*Strindberg* (1)
Mr. Midshipman Hornblower—*Forester* (2)
Mister Roberts—*Heggen* (1)
Mrs. Dalloway—*Woolf* (2)
Mrs. McThing—*Chase* (1)
Mrs. Warren's Profession—*Shaw* (1)
Modern Minds—*Jones* (1)
Moll Flanders—*Defoe* (5)
Monsieur Vincent—*Daniel-Rops* (1)
Moon and Sixpence—*Maugham* (2)
Moonfleet—*Faulkner* (1)
Moon is Down—*Steinbeck* (2)
Moonstone—*Collins* (8)
Morte D'Arthur—*Malory* (9)
Mourning Becomes Electra—*O'Neill* (1)
Mouse that Roared—*Wibberley* (1)
Much Ado About Nothing—*Shakespeare* (15)
Murder Takes the Veil—*Hubbard* (1)
My Early Life: A Roving Commission—*Churchill* (2)
My Fair Lady—*Lerner and Loewe* (3)
My Friend Flicka—*O'Hara, M.* (3)
My Heart's In the Highlands—*Saroyan* (1)
My Life and Hard Times—*Thurber* (4)
My Mortal Enemey—*Cather* (1)
My Name is Aram—*Saroyan* (1)
My Several Worlds—*Buck* (1)
Mysterious Island—*Verne* (5)
Mythology—*Bulfinch* (9)
Myths and Their Meanings—*Herzberg* (2)

Nana—*Zola* (1)
Napoleon—*Ludwig* (2)
Nathan Hale—*Fitch* (3)
National Velvet—*Bagnold* (3)
Nation of Sheep—*Lederer* (1)
Native Son—*Wright* (1)
Nectar in a Sieve—*Markandaya* (1)
New Atlantis—*Bacon* (1)
Nibelungenlied (1)
Nicholas Nickleby—*Dickens* (1)
Nigger of the Narcissus—*Conrad* (8)
Night Flight—*Saint-Exupery* (21)
Night Must Fall—*Williams, E.* (4)
Night They Burned the Mountain—*Dooley* (5)
Night to Remember—*Lord* (5)
Night Without End—*MacLean* (1)
Nine Stories—*Salinger* (3)
1984—*Orwell* (8)

APPENDIX B (continued)

Noah—*Obey* (1)
Noon Wine—*Porter* (6)
No Other Man—*Noyes* (2)
No Other White Men—*Davis* (1)
Northanger Abbey—*Austen* (1)
Northwest Passage—*Roberts* (5)
Nostromo—*Conrad* (2)
No Time for Sergeants—*Hyman* (2)
Now With the Morning Star—*Kernan* (2)

Octopus—*Norris* (6)
Of Mice and Men—*Steinbeck* (9)
Old Curiosity Shop—*Dickens* (1)
Old Greek Folk Stories—*Peabody* (1)
Old Maid—*Wharton* (1)
Old Wives' Tale—*Bennett* (5)
On Borrowed Time—*Osborn* (3)
On Britain and Germany—*Tacitus* (1)
Once and Future King—*White, T.H.* (6)
Ondine—*Giraudoux* (1)
One Man's Meat—*White, E.B.* (1)
On Heroes, Hero-Worship and The Heroic in History—*Carlyle* (1)
Only Yesterday—*Allen* (1)
On the Beach—*Shute* (4)
O Pioneers!—*Cather* (1)
Ordeal of Richard Feverel—*Meredith* (2)
Oregon Trail—*Parkman* (6)
Oresteia—*Aeschylus* (5)
Orlando—*Woolf* (1)
Our Lady of Fatima—*Walsh* (1)
Outlaws of Ravenhurst—*Wallace, M.I.* (2)
Out of My Life and Thought—*Schweitzer* (1)
Out of the Silent Planet—*Lewis, C.S.* (1)
Outward Bound—*Vane* (1)
Overcoat—*Gogol* (4)

Pale Horse, Pale Rider—*Porter* (2)
Pamela—*Richardson* (2)
Paradise Regained—*Milton* (2)
Parnassus on Wheels—*Morley* (1)
Passage to India—*Forster* (10)
Pathfinder—*Cooper* (2)
Paul Bunyan—*Shephard* (1)
Paul Bunyan and his Great Blue Ox—*Wadsworth* (2)
Pearl Lagoon—*Nordhoff* (2)
Peloponnesian War—*Thucydides* (1)
Penrod—*Tarkington* (3)
Penrod and Sam—*Tarkington* (1)
Pepperfoot of Thursday Market—*Davis* (1)
Pere Goriot—*Balzac* (4)
Perfect Tribute—*Andrews* (4)
Persian Expedition—*Xenophon* (1)
Persuasion—*Austen* (3)
Peter Pan—*Barrie* (1)
Physician in Spite of Himself—*Molière* (4)
Pickwick Papers—*Dickens* (14)
Picture of Dorian Gray—*Wilde* (11)
Pigeon—*Galsworthy* (1)
Pilgrim Hawk—*Wescott* (3)
Pioneers—*Cooper* (1)
Pitcairn's Island—*Nordhoff and Hall* (5)
Playboy of the Western World—*Synge* (3)
Played By Ear—*Lord* (1)
Please Don't Eat the Daisies—*Kerr* (1)
Plough and the Stars—*O'Casey* (2)
Poetics—*Aristotle* (4)
Point of No Return—*Marquand* (5)
Poor Richard's Almanac—*Franklin* (1)
Portrait of a Lady—*James, H.* (9)
Portrait of Hemingway—*Ross* (1)
Portrait of Jennie—*Nathan* (1)
Potting Shed—*Greene* (1)
Power and the Glory—*Greene* (7)
Prairie—*Cooper* (2)
Precious Bane—*Webb* (3)
President's Lady—*Stone* (1)
Prester John—*Buchan* (6)
Prince—*Machiavelli* (4)
Printer's Measure—*Chayefsky* (2)
Prisoner of Zenda—*Hope* (1)
Prometheus Bound—*Aeschylus* (5)
Promised Land—*Antin* (1)
PT-109: John F. Kennedy In World War II—*Donovan* (1)
Pudd'nhead Wilson—*Twain* (6)

Quality Street—*Barrie* (2)
Quentin Durward—*Scott, W.* (3)
Quiet American—*Greene* (1)
Quiet Light—*De Wohl* (3)
Quo Vadis?—*Sienkiewicz* (5)

Rabble in Arms—*Roberts* (1)
Raisin in the Sun—*Hansberry* (3)
Ramona—*Jackson* (5)
Random Harvest—*Hilton* (3)
Rashomon—*Akutagawa* (1)
Raven—*James, M.* (1)
Razor's Edge—*Maugham* (2)
Reach for a Star—*Means* (1)
Reason Why—*Woodham-Smith* (2)
Rebecca—*Du Maurier* (9)
Rebel—*Camus* (1)
Red and the Black—*Stendhal* (5)
Redburn—*Melville* (1)
Red City—*Mitchell* (1)
Red Hat: Cardinal Newman—*Newcomb* (5)
Red Horse Hill—*Meader* (1)
Red Roses for Me—*O'Casey* (1)
Reivers—*Faulkner* (1)
Reprieve—*Sartre* (1)
Republic—*Plato* (2)
Rich Nations and the Poor Nations—*Ward* (1)
Riders of the Purple Sage—*Grey* (1)
Riders to the Sea—*Synge* (14)
Rikki Tikki Tavi—*Kipling* (3)
Rise and Fall of Adolf Hitler—*Shirer* (1)
Rivals—*Sheridan* (10)
River—*Godden* (5)
Road Rocket—(1)
Robe—*Douglas* (7)
Robin Hood—*Green* (2)
Robin Hood—*McSpadden* (2)
Rob Roy—*Scott, W.* (2)
Rolling Years—*Turnbull* (1)
Romantic Rebel: The Story of Nathaniel Hawthorne—*Hawthorne, H.* (2)
Rose and the Ring—*Thackeray* (1)
Roughing It—*Twain* (2)
Rover—*Conrad* (1)
Royal Way—*Malraux* (1)
Rubaiyat—*Khayyam* (2)
Run Silent, Run Deep—*Beach* (1)
Runway Zero-Eight—*Hailey and Castle* (1)
R.U.R.—*Capek* (19)

Saints Among Savages—*Talbot* (1)
Saints Among the Hurons—*Talbot* (1)
St. Francis of Assisi—*Chesterton* (1)
St. Francis of Assisi—*Jorgensen* (1)
St. John the Baptist de La Salle—*Farnum* (1)
St. Thomas Aquinas—*Chesterton* (1)
San Sebastian—*Dillon* (3)
Sapphira and the Slave Girl—*Cather* (1)
Sartoris—*Faulkner* (2)
Scapin—*Molière* (3)
Scaramouche—*Sabatini* (5)
Scarlet Pimpernel—*Orczy* (8)
School for Scandal—*Sheridan* (9)
Screwtape Letters—*Lewis, C.S.* (5)
Sea Around Us—*Carson* (3)
Sea of Grass—*Richter* (2)
Sea Gull—*Chekhov* (1)
Sea Hawk—*Sabatini* (1)
Second April—*Millay* (1)
Secret Garden—*Burnett* (2)
Secret of Pooduck Island—*Noyes* (3)
Seek Out and Destroy—*Horaw* (1)
Sense and Sensibility—*Austen* (2)
Separate Peace—*Knowles* (52)
Seven Beaver Skins—*Berry* (1)
Seventeen—*Tarkington* (11)
Seventeenth Summer—*Daly* (3)
Seven Year Itch—*Axelrod* (1)
Shadow-Line, Typhoon, and The Secret Sharer—*Conrad* (1)
Shadow of a Gunman—*O'Casey* (1)
Shadows on the Rock—*Cather* (3)
Shakespeare—*Van Doren* (1)
Shakespeare of London—*Chute* (10)
Shakespeare Without Tears—*Webster* (1)
Shane—*Schaefer* (14)
She—*Haggard* (2)
Ship That Died of Shame—*Monsarrat* (1)
Shoemaker's Holiday—*Dekker* (2)
Show-Boat—*Ferber* (2)
Shropshire Lad—*Housman* (3)
Sign of the Four—*Doyle* (1)
Silver Box—*Galsworthy* (2)
Silver Chalice—*Costain* (5)
Silver Chief—*O'Brien* (1)
Single Pebble—*Hersey* (5)
Sing Out the Glory—*Carroll, G.H.* (1)
Sir Roger de Coverley Papers—*Addison and Steele* (6)
Sister Carrie—*Dreiser* (4)
Six Characters in Search of an Author—*Pirandello* (1)
Skin of Our Teeth—*Wilder* (11)
Smokey—*James, W.* (1)
Snake Has All the Lines—*Kerr* (1)
Snow Goose—*Gallico* (7)
So Big—*Ferber* (7)
Socrates: the Man who Dared to Ask—*Mason, C.* (1)
Solid Gold Cadillac—*Kaufman and Hart* (5)
Song at the Scaffold—*Le Fort* (5)
Song of Bernadette—*Werfel* (3)
Song of Roland—*Sherwood ed.* (9)
Son of the Middle Border—*Garland* (1)
Sons and Lovers—*Lawrence* (3)
So Red the Rose—*Young* (1)
Sound and the Fury—*Faulkner* (4)
Sound of Music—*Lindsay and Crouse* (1)
Spear—*DeWohl* (1)
Spirit of St. Louis—*Lindbergh* (3)
Spoils of Poynton—*James, H.* (2)
Spokesmen for God—*Hamilton* (1)
Spoon River Anthology—*Masters* (1)

APPENDIX B (continued)

Spy—*Cooper* (5)
S. S. San Pedro—*Cozzens* (1)
Stage of Fools—*Brady* (1)
Stars in my Crown—*Brown, J.D.* (1)
Steve Fletcher, U.S. Marine—*Johnson* (1)
Stillness at Appomattox—*Catton* (3)
Stonewall Jackson: the Good Soldier—*Tate* (1)
Stories from Shakespeare—*Chute* (2)
Stories of King Arthur and His Knights—*Picard* (2)
Storm—*Stewart* (1)
Storm Canvas—*Sperry* (1)
Storm of Glory: The Story of St. Therese of Lisieux—*Beevers* (2)
Story of a Bad Boy—*Aldrich* (1)
Story of Albert Schweitzer—*Daniel* (1)
Story of Albert Schweitzer—*Manton* (1)
Story of King Arthur and His Knights—*Pyle* (2)
Story of My Life—*Keller* (18)
Story of the Bible—*Van Loon* (1)
Story of the Other Wise Man—*Van Dyke* (2)
Story of the Trapp Family Singers—*Trapp* (4)
Strait is the Gate—*Gide* (1)
Stranger—*Camus* (8)
Streetcar Named Desire—*Williams, T.* (6)
Street Rod—*Felson* (3)
Street Scene—*Rice* (3)
Strife—*Galsworthy* (3)
Study in Scarlet—*Doyle* (1)
Study of the Old Testament—*Gale* (1)
Submarine!—*Beach* (3)
Sufferings of Young Werther—*Goethe* (1)
Summerhill—*Neil* (1)
Sun Also Rises—*Hemingway* (3)
Sunrise at Campobello—*Schary* (5)
Superstition Corner—*Kaye-Smith* (1)
Swann's Way—*Proust* (1)
Swiss Family Robinson—*Wyss* (11)
Sword in the Stone—*White, T.H.* (5)

Tale of the Warrior Lord: The Cid—*Sherwood* (1)
Tales From Shakespeare—*Lamb* (12)
Tales of a Wayside Inn—*Longfellow* (4)
Tales of the Alhambra—*Irving* (1)
Talisman—*Scott, W.* (1)
Taming of the Shrew—*Shakespeare* (63)
Tanglewood Tales—*Hawthorne* (3)
Tartuffe—*Molière* (2)
Tea and Sympathy—*Anderson, R.* (2)
Teahouse of the August Moon—*Patrick, Sneider and Vern* (4)
Tender is the Night—*Fitzgerald* (1)
Teresa of Avila—*Auclair* (1)
Theogony—*Hesiod* (1)
Third Level—*Finney* (1)
Third Man on the Mountain—*Ullman* (1)
Thirteen Clocks—*Thurber* (1)
Thirty-Nine Steps—*Buchan* (1)
This Gun For Hire—*Greene* (1)
This Side of Paradise—*Fitzgerald* (1)
This Way to the Tomb—*Duncan* (2)
Thomas Alva Edison: Builder of Civilization—*Garbedian* (1)
Thomas Jefferson: The Apostle of Americanism—*Chinard* (1)
Thoreau—*Canby* (1)
Thread That Runs So True—*Stuart* (10)
Three Came Home—*Keith* (1)
Three Men in a Boat—*Jerome* (1)
Three Musketeers—*Dumas* (6)
Three Sisters—*Chekhov* (2)
Through the Looking Glass—*Carroll, L.* (1)
Thunderbolt House—*Pease* (1)
Thurber Carnival—*Thurber* (2)
Tiger of the Snows—*Tenzing and Ullman* (2)
Time Machine—*Wells* (1)
Time of Your Life—*Saroyan* (1)
To Have and To Hold—*Johnston* (4)
Tom Jones—*Fielding* (8)
Tomorrow the World—*Gow* (1)
Tonio Kroger—*Mann* (2)
Tono-Bungay—*Wells* (2)
Too Late the Phalarope—*Paton* (4)
Tortilla Flat—*Steinbeck* (1)
To the Lighthouse—*Woolf* (5)
Trask—*Berry* (1)
Travels of Marco Polo—*Polo* (1)
Travels with a Donkey—*Stevenson* (1)
Tree Grows in Brooklyn—*Smith, B.* (1)
Trial—*Kafka* (2)
Trifles—*Glaspell* (2)
Tristan and Iseult—*Bedier* (2)
Tristram—*Robinson, E.A.* (1)
Troilus and Cressida—*Chaucer* (2)
Troilus and Cressida—*Shakespeare* (1)
Trojan War—*Coolidge* (2)
Trojan Women—*Euripides* (2)
True Believer—*Hoffer* (1)
Trustee From the Toolroom—*Shute* (1)
Turmoil—*Tarkington* (4)
Twelve Against the Gods—*Bolitho* (1)
Twenty Modern Americans—*Cooper and Palmer ed.* (1)
Twenty-one Stories—*Greene* (1)
Twenty Thousand Leagues Under the Sea—*Verne* (14)
Twice-Told Tales—*Hawthorne* (1)
Two Years Before the Mast—*Dana* (14)
Typee—*Melville* (9)
Typhoon—*Conrad* (9)

Ugly American—*Lederer and Burdick* (15)
Uncle Tom's Cabin—*Stowe* (7)
Uncle Vanya—*Chekhov* (2)
Under the Greenwood Tree—*Hardy* (1)
Under Milk Wood: A Play for Voices—*Thomas* (3)
Under the Sea Wind—*Carson* (1)
Under Western Eyes—*Conrad* (1)
Unvanquished—*Faulkner* (10)
Utopia—*More* (5)

Vein of Iron—*Glasgow* (2)
Vicar of Wakefield—*Goldsmith* (7)
Victorian Novelists—*Cecil* (1)
View From the Bridge—*Miller, A.* (2)
Vipers' Tangle—*Mauriac* (8)
Virginian—*Wister* (27)
Vision of Tragedy—*Sewall* (1)
Visit to a Small Planet—*Vidal* (1)
Voice of Bugle Ann—*Kantor* (3)
Volpone—*Jonson* (7)
Volsunga Saga (1)
Voyeur—*Robbe-Grillet* (1)
Waiting for Godot—*Beckett* (2)
Wall—*Hersey* (1)
War and Peace—*Tolstoy* (11)
War of the Worlds—*Wells* (3)
Warrior Scarlet—*Sutcliff* (1)
War With the Newts—*Capek* (1)
Washington and the Revolution—*Montross* (1)
Washington Square—*James, H.* (13)
Watch on the Rhine—*Hellman* (2)
Waters of Kronos—*Richter* (1)
Way of All Flesh—*Butler* (2)
Way of the World—*Congreve* (2)
Way West—*Guthrie* (5)
Weavers—*Hauptmann* (1)
West Side Story—*Robbins* (1)
West Side Story—*Shulman* (2)
Westward Ho!—*Kingsley* (2)
What Every Woman Knows—*Barrie* (3)
What Price Glory?—*Anderson, M. and Stallings* (1)
What We Must Know About Communism—*Overstreet and Bonaro* (1)
When Knights Were Bold—*Tappan* (1)
When Washington Danced—*Stratton and Moderow* (1)
Where Angels Fear to Tread—*Forster and Morgan* (1)
White Cliffs—*Miller, A.D.* (1)
White Company—*Doyle* (2)
White Deer—*Thurber* (1)
White Fang—*London* (9)
White Isle—*Snedeker* (1)
White Rajah—*Monsarrat* (1)
Wickford Point—*Marquand* (1)
Wild Duck—*Ibsen* (7)
Wilhelm Meister's Apprenticeship—*Goethe* (1)
Will Rogers: Immortal Cowboy—*Garst* (1)
Will Rogers—*Van Riper* (1)
Wind in the Willows—*Grahame* (4)
Wind, Sand and Stars—*Saint-Exupery* (7)
Winesburg, Ohio—*Anderson, S.* (3)
Wings of the Dove—*James, H.* (1)
Winning Pitcher—*Porter, M.* (1)
Winterset—*Anderson, M.* (9)
Witch of Blackbird Pond—*Speare* (2)
Witness—*Chambers* (1)
Wolsey—*Belloc* (1)
Woman of the Pharisees—*Mauriac* (1)
Woman Shall Conquer—*Sharkey* (1)
Wonderful Winter—*Chute* (2)
Wooden Horse—*Williams, E.E.* (1)
Would-Be Invalid—*Molière* (2)
Wreck of the Mary Deare—*Innes* (2)

Yankee from Olympus—*Bowen* (10)
Years Ago—*Gordon* (1)
You Can't Take It with You—*Hart and Kaufman* (4)
Young Caesar—*Warner* (1)
Young Fu—*Lewis, E.* (1)
Youth—*Conrad* (8)

Zorba, The Greek—*Kazantzakis* (1)

APPENDIX C

Authors listed without reference to specific works

Addison
Addison and Steele
Aeschylus
Anderson, M.
Bacon
Barrie
Boswell
Browning
Chesterton
Conrad
Dickinson
Eliot, T. S.
Emerson
Euripides
Franklin
Frost
Galsworthy
Harte
Hawthorne
Housman
Ibsen
Irving
Keats
Kipling
Lamb
Lanier
Longfellow
Mansfield
Masefield
Masters
Maugham
Melville
Milton
Montaigne
O'Henry
O'Neill
Orwell
Poe
Robinson
Runyon
Sandburg
Sophocles
Stevenson
Thoreau
Thurber
Twain
Untermeyer
Washington
Wells
Wilder
Wodehouse
Wordsworth
Yeats